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McGill Daily **Culture**

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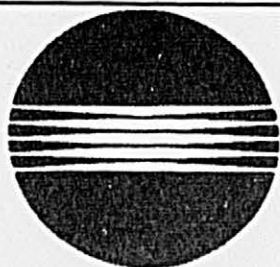
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**EDDY BISHARA
PHARMACY**

EVENTS

Thursday, January 16

• Scrivener presents Akhtar Naraghi, reading from: *The Big Green House*. Thomson House, 3650 McTavish, 19h. \$2.

Saturday, January 18

• Atwater Library Computer Centre presents free Internet demonstration. 1200 Atwater Avenue, 13h-17h. Info: 935-7344.

• Yellow Door Fundraiser. Folk Music featuring Celia Fuentes, Raise It!. \$5., 20h., 3625 Aylmer.

Wednesday, January 22

• McGill Choral Society Rehearsals for Misa Creola. No experience necessary for interested singers. Rehearsals every Wednesday at 19h30. Strathcona Music Building, 500 Sherbrooke St. W. Rm. C-304, 2nd floor.

Friday, January 24

• Flux Magazine will be holding a benefit party at the Cabaret Music Hall. Host: J.R. Carpenter, Montréal author. Dominatrix "Bear" will perform with her partner. Special guest drag performers. 2111 St. Laurent, 22h-3h.

Monday, January 27

• McGill Women's Union general meeting for all women interested in volunteering. 16h30. Rm. 423 Shatner. Info: 398-6823.

Ongoing

• Meals on Wheels seeks volunteer cooks and helpers for either Monday or Thursday mornings from 8h30-10h30. Info: 937-9471.

• A Taskforce is being formed on the organization of events, activist campaigns on campus and the implementation of policies regarding issues such as harassment and safety. Info: Women's Union, 398-6823.

• Free Bereavement Support Groups offered through the McGill school of Social Work for all ages and family survivors of suicide. Info: Estelle Hopmeyer, 398-7067.

• The Yellow Door Elderly Project. Help seniors in the downtown community Info: the Yellow Door (3625 Aylmer) or call Chi or Joanna at 398-6243.

The Beatty Memorial Lectures Committee presents **John Horgan** Senior writer, *Scientific American*

THE ENDOFSCIENCE

Tuesday, January 21, 1997, 6:00 p.m., Fieldhouse Auditorium, Leacock Building (downtown campus)

Information: McGill Welcome Centre 398-6555 The public is welcome. No tickets required.



McGill

The Hostages Of Peru

An interview with a member of the Tupac Amaru

"Extreme law is often extreme injustice."

*- Terence, Roman Dramatist
(c. 190 - 159 BC)*

by Mumia Abu-Jamal

As of this writing, the embassy hostage situation continues in Lima, Peru, with day-to-day changes. Perhaps by the time you see this, it will have ended.

Most of us will have read reams about the Peruvian drama.

We are assured, by the daily blab, that the rebels who took hostages are "terrorists" who are fighting against "rightful government authority."

And that is presently what they want you to think.

What have you read from the group itself?

In an interview with the German periodical, *Junge Welt* (Young World), a representative of the MRTA (Movimiento Revolucionario de Tupac Amaru -Tupac Amaru Revolutionary Movement), Norma Velazco, gave the real reasons for the action (translated by the Canadian radical journal, *Arm The Spirit*):

Q: What are the goals of your embassy occupation?

A: In the situation of violence and increased repression being exerted by the Peruvian authorities against political prisoners,

the military action of the MRTA has two goals:

First, the release of MRTA prisoners, as well as those prisoners falsely accused by the government of being MRTA militants.

Second, to carry out an action against neo-liberalism, which the Peruvian regime is practicing.

Q: Why does the MRTA, by taking foreign diplomats hostage, seek an international confrontation?

A: The MRTA does not seek a confrontation with the international community and it respects the integrity of its representatives. But we did not release these diplomats so that we could avoid unnecessary bloodshed and thereby reach a political solution. The MRTA, in the fall of 1995, planned to occupy the Peruvian Parliament building in Lima. This action could not be carried out because the commando was discovered beforehand.

Q: In general, guerrilla struggle in Latin America has ended. Does the MRTA also seek to end its armed struggle?

A: We respect the decisions of the guer-

rilla in El Salvador and Guatemala to end the armed struggle, although we are critical of their decisions, we think they know the situation in their countries best. The militants of the MRTA, however, categorically reject peace talks with the government. That is the view of the base elements of the MRTA as well as the leadership. It is still necessary to wage a revolutionary struggle for social change.

Q: Why is it necessary?

A: Following the decline of the popular movement over the past few years, our present task is to create a revolutionary consciousness. The re-organization of the popular organizations will be advanced by armed organizations, which are like needle points in the side of the government. The government must realize that the MRTA still exists and has not, like the government propaganda says, been destroyed. The MRTA has dealt more losses to the Peruvian army in war than the government of Ecuador. In the past 3 years, 2 military barracks and 4 army helicopters were destroyed. But the media and the government of Peru never acknowledged these military actions. But they cannot ignore our present action.

Q: The political prisoners are a major focus of this latest action. What is their situation in Peru like at the present time?

A: After the Fujimori-Putsch of 1992, a civil-military dictatorship was put into place in Peru. Special laws aimed at leftist organizations were passed which gave the police, the army, and the courts all possible means of repression. There are thousands of political

prisoners in Peru. They are members of farmers groups, students, women, union members, and so on. The majority of these prisoners, both men and women, have refused offers of amnesty. They are subjected to special forms of physical and psychological torture.

There are 12 high-security prisons in Peru. One of them is a marine base. Our comrade Maria Cumpa is in total isolation there, and because her family has distanced themselves from her, she is not allowed any visits. According to the anti-terror laws, only family members may visit political prisoners. Another prison is located at an altitude of 4,000 meters in the Andes Mountains. The climate there makes life very hard for the prisoners. The wind blows through the bars and it is always cold. Many prisoners suffer from respiratory illness and stomach pains.

People who are arrested (under anti-terror laws) are sentenced within 24 hours, with no chance of a defense. The prisoners must then live in total isolation for a whole year. Afterwards they can receive one 30-minute visit every month, but only from immediate family members. They are confined to their small cells for all but half an hour each day. They have no radio or TV. They are denied medical treatment. The food is very bad. Often, the food is rotten and the guards mix in glass, rats, or cockroaches with the food. Prison conditions are the same for women and men. But the women must in addition endure sexual assaults and intimidation. There is also a lack of water in the prisons. All prisoners receive only two liters (or 2.114 liquid quarts) per day for bathing, washing, and drinking.

(Column written December 30, 1996

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Now come experience the real thing for yourselves. That's right, folks. The Daily is opening its Shatner building doors (room B-03) to new recruits next week and we hope to see you there. January 23, Shatner B-03, 17h30.

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...off the darkroom floor



untitled

by Sarah Johnson

January 16 - 22, 1997

McGill Daily Culture

3

Carrying on the fight

Friends of the Lubicon move south

by M-J Milloy

Montréal (CUP) — Banned in Ontario, a corporate boycott campaign may be coming back to life south of the border.

A loose affiliation of Seattle activists intends to take on the Japanese multinational pulp and paper company Daishowa. The group is hoping to persuade American clients of Daishowa to stop using Daishowa paper products.

They are attempting to force a promise from Daishowa not to log a vast swath of Northern Alberta forest until a land claim filed by the Lubicon Lake First Nation is resolved.

Ed Bianchi and his Toronto-based group Friends of the Lubicon had followed a similar strategy earlier. After they launched their boycott in 1991, Bianchi and the Friends managed to persuade over 40 companies to stop doing business with Daishowa, costing the corporation an estimated \$5 million in revenue.

But that campaign came to a controversial end last year, when an Ontario judge granted Daishowa an injunction to silence the Friends.

Although Bianchi is pleased that other groups are picking up the banner, he is careful to make clear that his group is not a part of it.

"We can't do anything here anymore, since we can't risk getting charged with contempt of court," he said. "What is happening in the States is the result of various people who have become interested and begun to contact Daishowa customers and start an informal boycott."

The case was closely watched in Seattle by Marsha Shaiman, the editor of the magazine *On Indian Land*. She has led the call for a new boycott, and has picked out the first targets.

Since the democratic rights of the Friends of the Lubicon have been squashed, concerned activists have no choice but to take the boycott international, according to Shaiman.

Some of America's largest and most influential papers are printed on Daishowa stock, including the *New York Times*, *New York Post* and the Gannett chain of papers, wrote Shaiman.

And while groups in Seattle try to keep pressure on Daishowa with a new boycott, a Canadian legal team is trying to overturn the injunction at the Supreme Court.

Karen Wristen, a Vancouver-based lawyer with the Sierra Legal Defense Fund, has taken on this initiative. Wristen has filed an application with the Supreme Court to overturn the Ontario judge's decision. The court will decide in two to six months whether or not it will hear the case.

Wristen is not impressed with the logic behind the last decision, and she is concerned about the dangerous precedent it has set.

"The whole reasoning of the last decision is pretty tenuous; it's like peeling an onion—layer after layer is stripped, but you end up in a place very different from where you started."

"The whole thing about these kind of cases is that there is one set of reality in the courtroom, and one set in the real world. The corporations try and narrow the facts in the court-

room," she said.

But to Tom Cochrane of Daishowa Forest Products, the company that brought the suit, the reasoning makes perfect sense.

Daishowa Forest Products of Toronto was losing customers to the boycott, even though a different company, Daishowa-Maribene of Vancouver owns the rights to log Lubicon territory, and a third company was doing the actual cutting, according to Cochrane.

"The Friends of the Lubicon were going after our customers with boycotts for something that we were not doing," said Cochrane.

The judge agreed with Cochrane's position, and decreed that the Friends had broken the law by misrepresenting Daishowa Forest Products to their customers.

But that's just corporate sleight of hand designed to cloud the fact that Daishowa the global entity is threatening Lubicon territory, according to Bianchi.

"There is a definite link between the two companies, since both answer to the head

office in Japan," said Bianchi. "They admitted this to us during the process of the injunction."

Although the conflict has raged through Toronto courtrooms and boardrooms for the last year, the fundamental issue of native sovereignty remains unresolved in Northern Alberta.

Led by Chief Bernard Omniyak, the Lubicon Lake First Nation have fought to have their aboriginal title to their territory recognized since the end of the second world war. They have never signed a treaty with the government.

But, like in many cases across Canada, the presence of natural resources slowed the provincial and federal governments from coming to a quick agreement with the First Nation.

Now, Daishowa-Maribene owns the rights to log the entire Lubicon territory, as a two-year old closed-door land claims process between the federal government and the First Nation shows no sign of coming to a quick

conclusion.

Bianchi worries that the more time passes, the more financial pressure Daishowa will have to log Lubicon territory, which has yet to be substantially cut.

"Every day that passes Daishowa logs more and more of the land around Lubicon territory, and the need to enter Lubicon territory and start there becomes greater," he said.

The fate of the Lubicon territory is always in the back of Karen Wristen's mind as she prepares for her possible appointment with the Supreme Court. She also thinks the case has fundamental resonance outside of Northern Alberta.

"This is a tip of the iceberg type of case. If the action of the Friends of the Lubicon is judged illegal, then people will be afraid to speak out, because they won't know if they are going to be sued by their political opponents," she said.

"This case has ominous repercussions for anyone who wants to speak out against perceived political injustice."

Searching for meaning with art in flight

*Michel de Broin and Trevor Gould at the Centre
d'exposition CIRCA*

by Paul Wozney

visual art

Michel de Broin and Trevor Gould's exhibits are a case study on how and how not to make art accessible. De Broin's work involves mechanical elements that are disjointed and lack connections to each other, whereas Gould's use of familiar bird-like subjects bring something new to the viewer.

The exhibit, inclusive of both artists' works, totals nine pieces. De Broin's works are housed in a very spacious studio, with expansive white walls and hardwood floors. Despite the fact that one of his pieces, a huge, glossy white 3D rectangle held up by a chromed hydraulic jack in one corner, occupies a lot of the space, his portion of the studio feels barren for some reason. The exhibit lacks energy — the only colour de Broin uses besides white or black is chrome and a smidgen of red wine.

There is a lack of contrast, something to accentuate his pieces — the show would have been more impressive with a few alterations to the colour scheme of the studio, or perhaps even a few splashes of colour around the pieces to make them stand out from the whiteness of the walls and dull brown of the

floor.

De Broin's fascination with things mechanical certainly stands out. Except for two unconventional wall paintings, all of his pieces use mechanical elements, including chrome electrical motors, a chrome jack, chrome electrical wiring and stainless steel dowels and clamps. De Broin also uses a fair amount of glass.

I understand that not all art needs to have a message, but I got the feeling that this was supposed to have one, and whatever it was I missed it. There is nothing radically innovative about the pieces at this particular exhibit — I have seen pictures and apparatus much like the ones in de Broin's vernissage in high school chemistry labs, in my dad's basement workshop and on construction sites where I worked two summers ago. It was like he added a dash of chrome and some white glossy enamel to them all and put them in a studio. I left with an odd feeling about what I had seen — not so much that I disliked de Broin's art, but more so that it was too difficult to figure out what it was that de Broin was trying to express through his art.

Trevor Gould's pieces are housed in a much smaller adjoining studio. This studio is entirely

white — floors, ceiling and walls. Gould has created two birds, both in bright mating plumage. Gould made them using papier maché and other materials, and I was very impressed with the intricate details he has been able to replicate. Both birds and feathers have been amazingly crafted. Gould has suspended each bird on a long, thin pole so as to make them appear in flight. Had he figured out a way to make their wings flap, people would probably duck when they enter the studio. Gould's use of water-based paint is a satisfactory choice, but if he was striving for complete realism, then perhaps some form of acrylic would have better suited his purposes. So striking and realistic is Gould's work that a larger space for his vibrantly coloured birds would have served the exhibit better.

Overall, Gould's pieces gives the show some of the energy that I felt de Broin's work lacks. I appreciated the common mechanical elements in de Broin's pieces, reminders of times spent with test tubes and dad's power grinder, but I just couldn't dig up what he was trying to get at. Rearranging the setup and perhaps rethinking the color scheme for de Broin's segment in the larger studio would perhaps bring new life to this exhibit.

Making your electronic junk into music gold

by Jonah Brucker-Cohen

music

As the millennium approaches, it has been prophesized that someday a connection will be made between the development of culture-friendly artificial intelligence and independent rock. Heading towards this eventuality, the '90s have produced some of the most intricate noise outfits that blend everything synthetic with an organic understanding of time, space, matter and in-your-face rock. Emerging from this twisted rubble of crumbling Coleco-vision and Commodore 64 remains, comes Dayton, Ohio's Brainiac.

Formed in 1992, this quartet has been producing casio-style, spazzed-out songs that spit and gargle up technological waste with the urgency of a hyperactive volcano. Comprised of singer/guitarist/keyboardist Tim Taylor, bassist Juan Monasterio, drummer Tyler Trent, and guitarist John Schmersal, Brainiac began as an experimental amalgamation of various

a two record deal with Dutch East India's Grass records in 1993. Instant success followed and later that year the band departed on a west coast tour. "When we released *Smack Bunny Baby* we got a call from David Wm. Sims of the Jesus Lizard and Wim asked us if we would do a west coast tour with them, so that was our first real tour. We had played one show with them in Cincinnati which was our fourth or fifth show and they saw a song or two and gave us a call on a whim to see if we wanted to tour. That was a big break for us because we had never really been out to the west coast and didn't think we were getting out [there] any time soon.

Pawn shop rock

Although synth-rock met its ultimate demise and backlash after late '80s new wave,

wasn't anything in between and it seemed like the logical step was to move in there and do something that was middle ground between those two scenes."

Steering away from the grunge hype of the early 90s, Brainiac focused on making music that was immediate and energetic. "The whole reason we got into [synth-rock] was that we were just bored of this and that. We didn't want to do typical rock and around that time there were lots of old analogue synths available in pawn shops all over the country, and I think that's how we got into it, we just saw one and we wanted to get a keyboard of some sort and we saw this moog and it was like \$30 and that's cheap and a good place to start and if we decide we can't use it at least we didn't waste a lot of money."

In 1994, the group released its second album, *Bonsai Superstar*, on Grass and culminated their efforts with a successful tour on the Lollapalooza second stage. Looking for new direction and a jump to a bigger label, the band released last year's *Internationale E.P.* (remixed by the Amp's Kim Deal) and their third album, *Hissing Prigs in Static Couture* on Chicago's Touch and Go records. "We had a two record contract with Grass and we told Grass that we wanted to be on Touch and Go, but we were trying to get with Touch and Go because they are our favorite indie label. We got Corey Rusk [owner of T&G] to come to one of our shows after many many tries and he liked us. He had the tape of *Bonsai Superstar* for two months and we were coming around to Chicago and finally Eli Janney [of Girls Against Boys] said, 'look, please go see these guys' so finally he got around to doing that." They recently finished up an EP to be released early this year with Chicago noise genius Jim O'Rourke (Gastr Del Sol) producing.

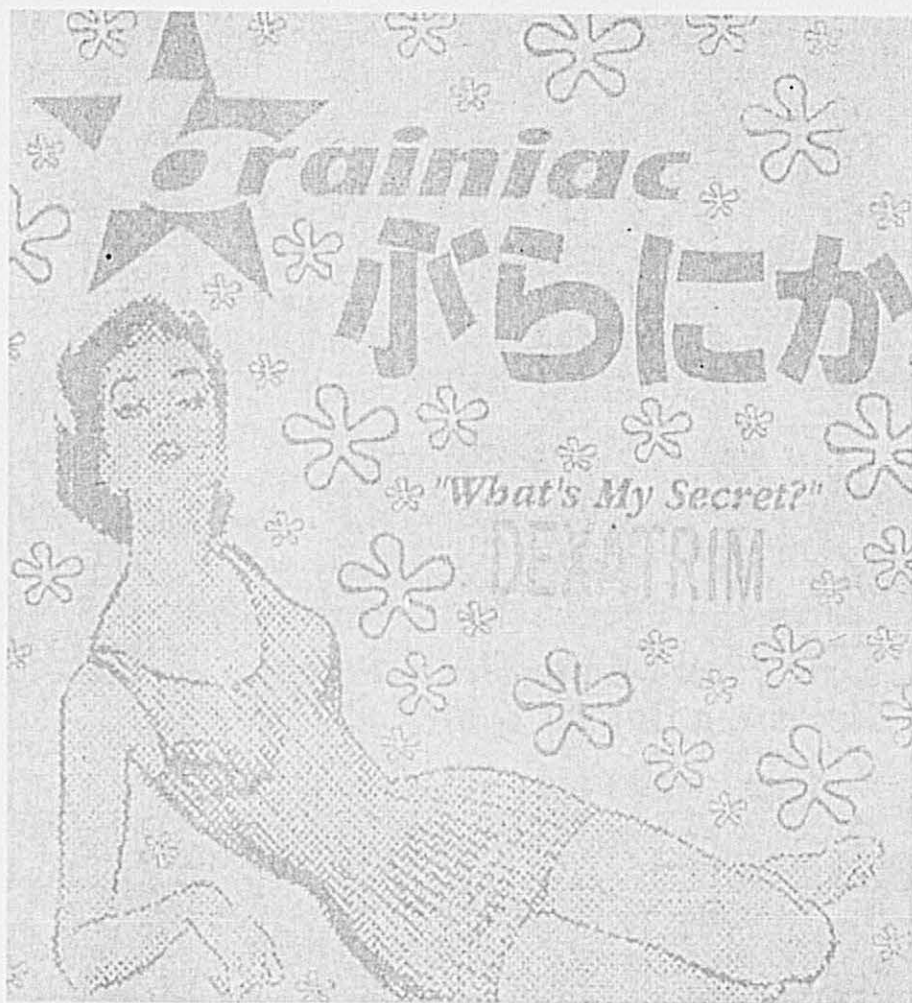
As the exploration continues on the frontiers of electronic rock, Brainiac seem excited that so many other groups have begun to cross over. Taylor insists that this recent trend has had a positive impact on his band's future. "It helps us because originally, when we started, people really didn't know what to think of [us]. It's not that they didn't like it, they said, 'well this is weird; it's kind of punk but you guys have a keyboard up there too, what the hell are you guys trying to do?' Now it's like, 'aw, okay, you guys are part of this scene.' People are willing to accept it because it's more legitimate now in a strange way."

Indeed, as the keyboard is sewn into the fabric of the noise band, the millennium will probably see an entire generation of synth addicts. Or if not, Brainiac already has most of the bases covered.

Brainiac play Saturday, January 18th with Chicago's almighty Jesus Lizard and Montreal's UVBC at Cabaret, 2111 St. Laurent, 845-2014. Tickets are \$11.50 + tax.



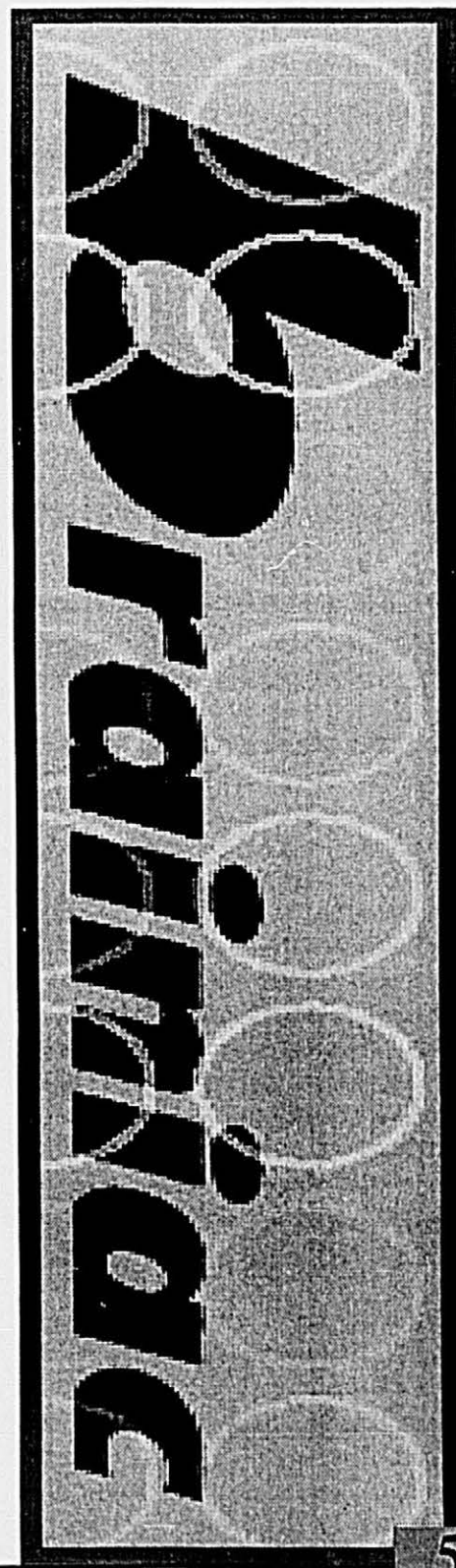
Ohio's Brainiac head straight into the 21st century



instruments and personalities. Taylor explains his band's origins: "We sat in the basement for about four to five months with all of these pawnshop instruments we put together — the moogs and all that stuff — and some pedals we collected and weird microphones and stuff and just started developing a different sound from what we were doing with our old band [Pink Lady]. We put out a single on Limited Potential and recorded it right around the time of our first gig just so that we could have something out quickly."

After several shows, Brainiac released their debut album, *Smack Bunny Baby*, and signed

the '90s DIY (Do-It-Yourself) community has found new ways to use keyboards as effects samplers rather than melodic harmonizers. Attempting to fill the void between standard guitar-bass-drums configurations and industrial rock, bands such as Providence's Six Finger Satellite and NYC's Girls Against Boys began blending these blips and beats to produce multi-textured soundscapes. Taylor describes the scene back then as one brimming with potential to uncover something new. "There were bands like Nine Inch Nails that were doing synth-type stuff and Sonic Youth who were doing guitar-type stuff and there



Spearhead — Chocolate Supa Highway (EMI)

Give me 150 words or give me a thousand and I still won't be able to convey what I think of Spearhead's new album *Chocolate Supa Highway* as effectively as twenty words that aren't mine. I would be wasting your time and mine to say that "Food for the masses" is excellent and that the rhyme, the flow and the beats in that song are all there. And that the other songs are all good except for "Comin' to Gitcha," which really hurts the album. I could also tell you that this is their second album and it's beautifully different from the first but keeps a cool continuity.

I could say that Michael Franti's re-recording of "Water Pistol Man," first done in the days when he was with Disposable Heroes of Hiphopcrisy, is better than the original. And I could tell you that Steven Marley singing "Rebel Music" sounds so much like his father that it's eerie. I could probably even say a thing or two about it being 'experimental hip-hop'. But if you're going to read other reviews about the album, you'll drown in that.

I could tell you that Michael Franti calls this, "the other side of the information super highway. The Black realm. The way we as black people communicate through music, voice and ideas. Hip hop is our worldwide Internet." But I think the way that I can best say what the album is about is to quote Amiri Baraka, who says, "Political power is also the power to create — not only what you will — but to be freed to go where ever you can go (mentally, physically as well)... It staggers the mind. To be free, go let the mind do what it will as constructive progress force..." And that is what the album is about.

— Ahmer Qadeer

Vada — Red, White, Grey (Pyrrhic Records)

Nordic band Vada's *Red, White, Grey* is one long, painful experience. Producing a monotonous rhythm, lead guitarist Christer Suneson plays about two chords repeatedly on each song without variation in style. Although the album has an array of instruments ranging from the violin to the harp to the sawflute, Vada create a sound reminiscent of a junior high band practice where the musicians are playing out of tune and off beat. Vada fail to use the techniques of syncopation and dissonance effectively, and instead their efforts yield noise — very annoying noise.

They endeavour to address a deeper side of life with their lyrics, but again fall short. Lines like 'you try to sell me all your plastic' on the opening track, "Two Face," entertain

**Vic Chesnutt — About To Choke (Capitol)**

Township-wise, local existentialist, Vic displays his talented song writing and an acquaintance with personal subjects most people didn't know existed. Conceived on the back porch of America and attacked by an adoring alternative music industry (because he's like Keats), everybody loves him because he's so professional about dying young, and Bob Mould (Sugar, Hüsker Dü main man) mixes it. The fuss is because those who actually believe life is an illusion dispelled by death (or something) rarely produce much. But when they do...

Vic's folksy, plastic-stringed guitar unblinkingly conducts the tracks as a sad blend of downbeat tones and contemplative rhythms. Remember, on the other side of the tawny, sexual sounds of the last 40 years' youth-quake, there mills the opposing lobby. Flabby and atrophied, these unwilling adherents to the world of action, being devoid of the pubescent experiences

which shape the value systems of the main, instead court a fiendish brand of clarity and raw creativity, only to eventually be enveloped in the echoes of their own fantastic melodies.

The professional studio and instrumental talent, although on the outside of this, are hyper-focused by the challenge and display a grinding technical creativity of the best independent efforts. Their support work sounds, by contrast, more sane and familiar, surrounding the eerie lyrical score with a comforting musicianship of slow jazz bass grooves, mixed back wall-of-noise riffs and other tricks. Vic's voice, better I believe, occupies the centre with an unmistakable metallic purr, like a '50s sports car engine.

Buying this CD means you have simple tastes and sophisticated needs, and are unafraid of panhandlers. This is the thinking person's acoustic rock, meaningfully engaging yet demanding a tacit understanding which is beyond the average consumer.

— Mullen Buss



issues of society's materialistic idealism, but the chorus, 'in your face, in your face, in your male caucasian face,' completely destroys their attempts at credibility. Moreover, the seventh track, "Paper and Ink," perpetuates the subordination of women with lines like "I am God in your land and you're the queen in my hand, underneath your sheet." It sounds like for Vada romantic love and a woman giving up her freedom to her male companion are the same thing. I am still unsure whether the band take themselves seriously, or if the album is a parody of bands that play up to the deep and tortured rockstar stereotype. However, the CD case displays an arrogant sticker that reads "This Is It. Enjoy This Nordic Blend. You'll Never Forget. Never." Well, I Will Try Very Hard To Forget. Very.

— Jessica Lim

"Helping students manage the money maze!"

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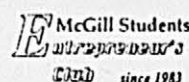
The SSMU will be holding a four day seminar series from January 20-23, 1997 featuring the following topics:

- Student Loans and Bursaries • Money Management - Budgeting
- Credit Know How - "Credit Wise 101" • Investment Basics
- Starting your own Business

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Jan 23rd 3-5 pm Finale event featuring Bowser & Blue at Gert's

The finale event will end with a bursary money draw to lucky participants!

- Jan. 20 Investment Basics (Leacock 232)
- 12:00 pm Opening Remarks (VP External)
 - 12:30 pm Ron Laursen, Senior Vice-President (Scotiabank)
 - 2:30 pm James Mousseau, Manager Retail Services, Tour Scotia
 - 3:30 pm Q & A
 - 4:00 pm Refreshments
- Jan 21. Student Loans (Shatner 107/108)
- 12:00 pm Introduction (VP External)
 - 12:30 pm Murray Baker (Author of "The Debt Free Graduate")
 - 2:30 pm Judy Stymest (McGill Director of Student Aid and International Student Advisor)
 - 3:30 pm Q & A
 - 4:00 pm Adrienne Haswell, McGill Peer Counselling Advisor, Budgeting workshop, tips for "Money Management"

- Jan. 22 Starting Your Own Business (Leacock 232)
- 2:00 pm Introduction (VP External)
 - 2:30 pm Professor Peter Johnson (Director of the Dobson Center for Entrepreneurial Studies)
 - 3:30 pm Q & A
 - 4:00 pm Micheal Haberman, President of Global Initiatives, and past President of Consumer's Distributing and Steinberg's
 - 6:00 pm Refreshments
- Jan 23. Credit Wise 101 (Shatner 107/108)
- 12:00 pm Introduction (VP External)
 - 12:30 pm Gilbert McMullen, Co-ord. for Credit Counselling Canada
 - 2:00 pm Q & A
 - 2:30 pm Closing Remarks

FOR MORE INFORMATION CONTACT CHANTAL DA SILVA (VP EXTERNAL) 398-6798

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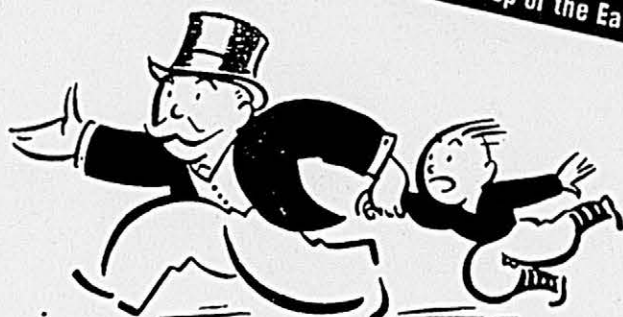
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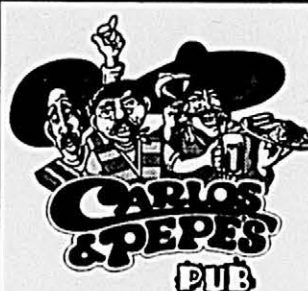
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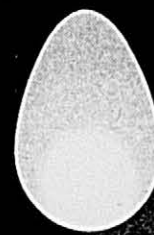
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